The present doctoral research project aims to analyze and explore critically social dimensions in the three second generation short stories writers in Indian English Literature: Khushwant Singh(b.1915), Manohar Malgonkar(b.1913) and Manoj Das's (b.1934)Their short stories reflect various concepts and ideology about social consciousness and multi-dimensional relationships during the post independence era in India. Khushawant Singh spreads the flavour of Punjabi culture, Manohar Malgonkar treats Maharashtrian traditions and Manoj Das portrays Odisha conventions in the short stories, and their regional exploration acquires pan Indian relevance in the artistic context. Their short story collections are interpreted to focus the light on the realistic scenario of Indian life through the social and literary point of views.

The hypothesis of this research project is that short story even as shorter literary form also offers the crucial insights in understudying the social consciousness of contemporary India. We know that literature is intertextual so there is a close affiliation between society and literature. The details study of their short stories display the picture of different cultures of India.

In documenting evidences and other scholarly purposes in this Ph.D dissertation, the rules mentioned in *MLA Handbook for Writers of Research Papers,* 7th edition, The Modern Language Association of America, 2009 are followed.

To analyze my viewpoints regarding the selected short stories of these three writers, I have taken into account the opinions of different critics and their debates ranging from Iyenger to Paolo Pier. The thesis within the purview of six chapters examines the selected short stories of these three writers in the context of contemporary Indian society.

The chapterisation of the dissertation is as under:

Chapter: I Introduction: Indian English Short Stories

Chapter: II The Three Short Stories Writers: Biographical and Literary Introduction

Chapter: III Social Realism in Khushwant Singh's Short Stories

Chapter:IV Social Nature of Manohar Malgonkar's Short Stories

Chapter:V Reflection of Society in Manoj Das's Short Stories

Chapter:VI Conclusion: Social Dimension in the Short Stories of Khushwant Singh, Manohar Malgonkar and Manoj Das

Selected Bibliography

Detailed summery of all the chapters of the Dissertation

Chapter: I. Introduction: Indian English Short Stories

The introductory chapter provides a brief history of the development of short story form in the world literature and Indian English literature. Indian English Literature is at least a century and a half old in the history of English literature. The term 'Indo Anglian Literature' is used for it which indicates Indians' contribution to literature in English.

The novel, the short story and the drama were non-existent in the Indian English literature before the middle of the century. Bankim Chandra Chatterjee became the first Indian writer of a novel. *Rajmohan's wife* (1864). *One thousand and One Nights* by S. K. Ghosh and *Indian Detective Stories* by S. B. Bannerjee are other works of prose-fiction in English from Indian hands. Among all various forms of creative writing-Drama, novel, novella, short story, Short story is the most interesting and appealing form in literature. The Indian short story has gone through several mutations during the course of the last century. Indian English short story began towards the close of 19th century with the publication of Kamala Satthianandan's *Stories from Indian Christen Life* in 1898. Then

K.S. Venkataramani's two collections and K. Nagarajan's one volume published in 1945.The first few decades of this century were the formative years to the Indian short story. They capture the terror and temper of a nation in ferment. Moreover, the initial short stories depicted the gallery of mothers, daughters, wives, widows and prostitutes mart from patriarchal notions and romantic idealizations of women. Rabindranath Tagore, Ruydard Kipling, Mulk Raj Anand, Raja, Rao, R.K. Nurayan, Manjeri Insvaran, K.S. Abbas, Khushwant Singh, G.D. Khosla, Antia Desai, Manohar Malgonkar, Sashi Despande, Manoj Das, Chaman Nahal, Bhabani Bhattacharya, Vikram Chandra, Gith Hariharan, Jumpha Laheri, Anita Nair, Ruskin Bond and many others have contributed more in redefining the genre in the Indian context yet Western influence was found out in effecting certain major shifts in sensibility in the course of the last century. The stories of Maupassant, Chekhov, Gogel, Anatol France, H.G. Wells, Virginia Woolf and many others have been appealed the sensibility of Indian English short stories.

Rabindranath Tagore wrote *The Cabuliwallah, The Post Master*' etc mostly in Bengali and English. Then Mulk Raj Anand, Raja Rao and R. K. Narayan were eminent English writers who wrote several novels and collections of short stories. Bhabani Bhattacharya, Khuswant Singh, Manohar Malgonkar, Ruth Prawar Jhabvala deal with ironic theists, dramatic climax in the end of their stories. G.D.Khosla, Manoj Das, Sasthi Brata portrays both type and individuals' characters with sure sensitiveness, Chaman Nahal, Arun Joshi, Anita Desai mostly represent the temperamental differences between husband and wife, pragmatic relationships, psychological complexes and poor social conditions etc in their short stories collections. Sashi Deshpande's philosophical stance is existential but her treatment is psychological while Ruskin Bond writes about the uncomplicated things in life, and raises the experience to the sublime.

In this way, the short story in Indian English remained subdued till the first quarter of this century, it has developed into a popular literary genre in the mid- eighties with the writing of many great writers and there are also contributions of minor and trends related to the freedom, struggle, partition, holocaust, social evils in the form of caste, religion, low status of woman, poverty, corruption and so on.

Chapter: II The Three Short Stories writer: Biographical and Literary Introduction

This chapter has been made an attempt to record the life history and the fictional journey of Khushwant Singh, Manohar Malgonkar and Manoj Das with authentic records and their original fictional works and short stories mostly.

Khushwant Singh is a senior prominent Indian novelist cum short story writer. He is also a reputed editor columnist and a Sikh historian. He was born on 2 February, 1915 at village Hadali in Khushab district Sargedha, Punjab-now in Pakistan. He completed his bachelor from the Government College at Lahore and there after pursed further studies in law at King's college in Landon, U.K. Khushwant Singh first came into public spotlight as the editor of the Illustrated weekly of India. Singh's first book *The Mark of Vishnu and Other Stories* (1959) is a collection of realistic short stories in a vigorous style combined with wit, humor, irony and satire. The same kind of style was employed in his first novel *Train to Pakistan* (1956). His short stories in two collections- *The Voice of God and Other Stories* (1957) and *A Bride for the Sahib and Other Stories* (1967)are written in a traditional fashion, skillfully around one or more episodes. He has a fondness or Indianness and his style which is a curious mixture of the crude and the educated synthesize into one. The collections of short stories of Khushwant Singh are as under:

- *The Mark of Vishnu and Other Stories.* (1950)
- *The Voice of God and Other Stories.* (1957)
- *A Bribe for the Sahib and Other Stories.* (1967)
- *Black Jasmine* (1971)
- *The Collected Stories.* (1989)

Thus, the dominating influence over his life and writings has been that of the Punjabi life and literature which contributed an earthy qualities: warmth, vigour, passion, gaiety and an uninhibited attitude towards sex – so well reflected in his style .His urban life, western education and cosmopolitan outlook have failed to affect. The comic muse in the form of wit, humour and exaggeration enlivens his writing.

Manohar Malgonkar is a famous literary figure of India. He is an Indian English language author or fiction and nonfiction. He was born in 1913 in a royal family, and

educated at Bombay University. He was an officer in then Maratha light Infantry, a big game hunter, a civil servant, a mine owner and a farmer, and he also stood for parliament .Most of that activity was during momentous times of Indian History –the build to independence and its aftermath often the setting for his works.

Malgonkar contributes lot to the field of fiction by a new way of writing. He has written novels, travelogues, thrillers, book on history, a period play and a large number of short stories. He mostly deals with the historical theme viz the sepoys mutiny in 1857 in *The Devil's wind* (1961) and the violent and non- violent struggle in *A Bend in the Ganges* (1964) and his other novels are *Distant Drurm (1961)* and *The Princes (1970).* He will only write about people of the middle classes and the aristocracy Army officers, politicians, rich businessmen and hinters to whom he has experience of. His love for outdoor life is remarkably reflected in his short stories like 'Tiger Trouble', 'Bear on a Plate' etc. So he has chiefly expressed the Indian traditional values like honesty, integrity and a sense of justice in his novels and short stories. He has portrayed the different facets of human relationships- man – woman; familial, social and other social ones in the period depicted by him in short stories. His short stories collections are as under:

- *A Toast in Warm Wine* (1974)
- *Bombay Beware* (1975)
- *Rumble – Tumble* (1977)
- *Four Grave and Other Stories* (1990)

Manoj Das is a prominent writer in Oriya and English. He is winner of the Sahitya Akademi award for his Oriya writings. He was born in 1934 at a small coastal village named Shankari in Balsore district,Orissa state. He is currently an English professor at the Sri Aurobindo International Central of Education, Pondicherry. He is presently concentrating on writing novel. He is perhaps the for most bilingual Oriya writer and a master of dramatic expression both in his English and Oriya short stories and novels. Das has published four collections of short stories:

- *Song for Sunday and Other Stories* (1967)
- *Short Stories* (1969)

-*The Crocodile's Lady* (1975)

-*Fables and Fantasies for Adults* (1977)

Das tries his hand at several narrative strategies including satirical extravaganza as in 'The Mystery of the Missing Cap', comic fantasy as in 'Sharma and the Wonderful Lamp' and psychological delineation as in 'A Song for Sunday'. He also conveys the predicaments of life largely through allegorical narration. He weaves the traditional pattern of story-telling into the symbolic exploration of the Thorne. Herein lays Manoj Das's uniqueness as a short story writer.

Chapter: III. Social Realism in Khushwant Singh's Short Stories

This chapter deals the critical analysis of the social realism undercurrent in the short stories of Khushwant Singh. Most of Singh's stories are based on the mutual relationship of the characters and their particular attitudes and different behaviors, which he takes delight in exposing. He has a deep understanding of human nature and he is able to skillfully portray different types of human relationships with complete authenticity. He has immense knowledge, observation and deep understanding of different relationships and behavioral patterns that exist in the contemporary society. The various aspects of human nature and most of the relationships have been developed with a great deal of maturity and restraint. Singh has written several stories that throw light upon various phases of the marriage institution existed in our society. None of his stories depict happy and normal married life among his characters. The husband and wife never seem to have an understanding of each other hopes and desires. Singh reveals that marriage is essentially compromise, with both the partners somewhat unsatisfied by some aspect of their mutual relationship.The stories 'Karma'. 'A Bride for the Sahib', 'The Convert', 'Black Jasmine','Zorasingh', 'Life's Horoscope' depict the complication of marriage and marital tradition of arrange marriage in Punjabi cultural. Apart from marriage itself, he does not set much store by long term relationship between man and woman either.He says by giving his own examples that he is perpetually falling in and out of love and so misfit in a mutual relationship.

India is a deeply religious country. There are numbers of religions existed in our ancient country. People worship different Gods and Goddess in the various parts of country. So Khushwant Singh cannot remain untouched by the religious ethos of India. He throws the light on the different religious traditions and customs existed in the religions in his short stories. Some of his works try to unveil the hypocrisy behind most of the religions, while others endeavour to bring out the good teachings inherent in all religions, and yet others exhort people to give up mindless superstitions and cult of so-called god men. He also writes about the relationships among the people belonging to different races and religions, like: Hindus, Muslims, Sikhs and Christians; and Indians and the English.

Khushwant Singh puts his views regarding the various superstitions inherent in Hinduism in the story 'The Mark of Vishnu' and a question about the sanctity of kosher meat and particular religious irony in Islam in the story 'The Fawn'. Khushwant Singh being a Sikh focuses upon his community in some of his stories. Some of his stories have a large measure of the Sikh experienced as it can be termed. In the story 'When Sikh meets Sikh' gives the consideration information about Sikhs. The story begins by telling the reader when a Sikh meets another Sikh, they both say 'Sut Sree Akal'. This means 'God is Truth'. More frequently one Sikh proclaims, 'Wah Guru jee ki Khalasa', meaning, 'The Sikh are the chosen of God 'and other joins him in completing in loud tones, 'Wah Guru Ji ki Fateh' meaning 'and victory to our God'. The later form of greeting is fast gaining more important. The Sikhs are chosen of the God is a truth and, the hope is wishing victory to one' God all the time. Shahane says that the story is an interesting narration of a delightful encounter in true Punjabi style. It is attractive because it different and extraordinary. (Shahane: 1969:78)

About the Political point of view, Khushwant Singh has revealed various contemporary issues in his short stories - corruption in our electoral system, pointless red tapism and bureaucratic tangles that overshadow the core issues, the mutual relationship between Indians and Pakistanis, as also Indo-British relations. These views reveal the concerned humanist and patriot in Khushwant Singh. Overall, through his writings, Khushwant Singh emerges as a humourist, a humanist, and a social and political critic. His writing is immensely readable and he is able to convey serious issues in a deceptively simple style. His fiction entertains, educates and widens one's awareness, all the same time. Through his writings, Singh has tried to fulfill his duty as a writer. He has pointed out the drawbacks that plague India, which hold her back from moving full steam ahead on the path of progress. He does this with humour so that the censure is palatable. Singh has achieved a great deal, and has in fact, become a legend of sorts in his own lifetime.

Chapter: IV. Social Nature of Manohar Malgonkar's Short Stories

This chapter is attempted to study how the social realities influenced the short stories of Manohar Malgonkar who mostly wrote his stories from his own experiences of different fields during his life. He is different than his contemporary writers like Mulk Raj Anand, Bhabani Bhattacharya, R.K.Narayan and Kamala Markanday who write about the miserable plights of Indian people living in cot and cottages, prefers to peep into the places and Bungalows where queens shed tears and the wives of officers flirt with their boy-friends at night in different concept of India. He has a different clubs and quarters. Unlike his contemporaries, he has a different concept of India. He has said himself:

> The social life of millions of Indians centers round the dustbins of great cities…but mine doesn't, and for me to write about it would be as insincere as a Whiteman writing about Harlem life. (Marshall: 1978: 879)

It is also true that he didn't want to create a world that was not based on his personal experiences. Besides, he is not among those who tried to present India as a land of jugglers, fakirs, sadhus and poverty to the West. He said that mere poverty and squalor don't constitute the heart of India. India is also a country of Princes, Rajas, noblemen courtiers, officers and big businessmen. Malgonkar shows courage in giving tongue to the unspoken story of the upper-strata in Indian society and presents a study in contrast with Kamala Markanday, Bhabani Bhattacharya and Mulk Raj Anand. Malgonkar brings not only common men but also Princes, Rajas, Maharaja, noblemen courtiers, big businessmen and officers as his protagonists in his novels and short stories.

'A Little Sugar, a Little Tea', 'Bombay Beware', 'Maggie', 'Bachcha Lieutenant', 'Monal Hunt', and 'Suliman's Courier' are some of his stories that deal with military life. In the words of G.S. Amur,

> These stories are sentimental celebration of the army and its code, and are a comic celebration. (Amur: 1973: 27)

Malgonkar's uniqueness among the Indian writers in English is his sense of outdoor life. Naipaul shows an appreciation of these qualities of Malgonkar's work that Malgonkar has a feeling for outdoor life and his description of haunting and shooting convey the enchantment of these pastimes even to those who do not practice them.This is not surprising for the writer who has known the jungle as a boy and he has been a big game hunter and a shikari. Some of the most impressive chapters of 'Combat of Shadows' and 'The Princes' are about hunting. Malgonkar gives an account of his preoccupation with hunting in his short stories – 'Bear on a Plate', 'Shikar Deluxe', and 'Tiger Trouble'. His 'Bear on a Plate' shows how a tiger shoot is managed. Mr. Elmer Finkelstein, a Texan, who has won sixteen crates of trophies, goes to India for tiger shooting. He makes a request, Bagal Singh arranges for the hunting of a tiger in the Pilapani jungles. When Finkelstein succeeds in killing the "Demon-Leopard" of Pilapani, Bagal Singh applauds him thus: The oil-Sahib is today the envy of all the shikaris in India. A leopard with that kind of marking has not been shot since the days of Lord

Hardinge. In all my shooting days I for one have never seen the like of him. (Malgonkar: 1975:58)

Malagonkar`s stories about the Army are not "modern" either in form or in sensibility and set against works like 'Catch 22' or even 'A Farewell to Arms', they are bound to appear romanticized and unreal. But within the limitations Malagonkar chooses to work in, he is not guilty of falseness. Malgonkar has said that the rasher on why he left 9the army was because he found the life there repressive, but neither *Distant Drum* nor the stories bring out this part of the experience which remains as untold story. Actually, the tone of his writing on the army is one of gusto and nostalgia. If *Distant Drum* is a sentimental celebration of the army and its code, the short stories are a comic celebration. Malgonkar loves to write about the satisfying human relationships in the army, the rigour and relaxation of army life and the occasional acts of heroism that are possible.

Malgonkar used first time the cinematic technique of montage in his story 'Pull-Push' (1969).Pull-Push is a metaphor for the pulls and pressures that the writer sees in operation at every level of our social and political life. The structure of 'Pull-Push', a montage of six scenes, has a close resemblance to that of 'Hush'. Malgonkar is a conscientious craftsman and rare. He repeats his narrative formula, unless there is a strong justification. The justification in this case is the need for quick change of focus to include as much of the social scene as possible, without losing sight of the running theme. Thus in the story the light keeps shifting from scene to scene till the corruption at all levels, from the chaparsi to the chief minister, stand s fully exposed. In spite of its strong satirical content, the story does not step out of the bounds of good humor and the ending is a deliberate device to affirm the mood of comedy.

Malgonkar's story 'The Rise of Kistu' (1957) illustrates the difference between pure entertainment and seriousness. We have noticed something in the three stories that approximates to a serious work of art because even here Malgonkar has not been able to resist the temptation of giving the story a 'happy' twist in its ending. Malgonkar's 'Thorne with a Thorn', 'Hush', and 'Cargo from Singapore' present the theme of smuggling. The title of the story 'Thorne with a Thorn' is borrowed from a marthi proverb, "you can extract a thorn with another thorn."

Malgonkar holds his own conception of human nature and human relationship. He believes that a man is generally caught in the coils of desire and aversion and ends his life in misery and frustration. He holds the view that life is not a turning loose of emotion. It is desirable to make sincere efforts to escape from emotion. A little of restrain and discretion is most essential for leading a happy and successful life. Further, the bases of human relationship are sincerity to end consideration for the feelings of one another. Even a little of betrayal or indifference may poison the steam of social life and personal relationship. Human relationship is delicate and calls for as much careful handling as a piece of glass needs.

Malgonkar believes that one must have conviction in what one says and does in life. Absence of conviction in one's thought degrades one's personality and the nation in general. His short stories and other writings are mostly based on his own conception of human nature and human relationship. Malgonkar wanted to give the real picture of that

India which he has perceived and felt as a participant. He never writes about the circumstances that is not his own. He writes about British men and women only few places and that are also based own experience with them during his visit abroad and also during his services in Army.

Malgonkar does take even those aspects of life which is conceivable and may happen today and tomorrow in human society. In his stories, he has shown the conflict between duty and love, desire and aversion, friendship and patriotism, pretension and conviction. Most of his short stories revolve round the themes of loyalty, betrayal, revenge, patriotism and love in present time when the entire world is suffocating of fret and fever, trials and tribulations, utter faithlessness, cuckolded, disloyalty, dishonesty, disorder, disturbances, darkness, ignorance, aimlessness and shamelessness. The moral visions of Malgonkar are solutions of these problems. In such a corrupt era only the writings of Malgonkar may solace the readers to escape laces of suicides.

As a short story writer, Malgonkar's virtuosity as a craftsman which gives him a place of distinction among Indian fiction writers, is not however always advantage for him. He writes from a position of detachment and partial withdrawal. The stories, in so far as they deal with human relationships and loyalties, do reveal a concern with values but they lack the centrality of vital experience.

Chapter: V. Reflection of Society in Manoj Das's Short Stories

This chapter is tried to find out the influence of social beliefs, traditions, superstitions, and rituals on the life of people through the selected short stories of Manoj Das.The main objective of this chapter is to explore the social, political and religious traditions of people of Odisha reflected in his stories.

Manoj Das is a bio-lingual author who belongs to the cultural of Odisha and we know that the cultural of Odisha is very ancient in India. Since pre-historic days, the land of Odisha has been inhabited by various people. The earliest settlers of Odisha were primitive hill tribes. Although prehistoric communities cannot be identified, it is well known that Odisha had been inhabited by tribes from the *Mahabharata* days. So numbers of the old tradition and rituals observed by the people even today that have highly reflected into all walks of social life of people. The main object of this chapter is to find out those particular social traditions inherently going on the cultural from the selected short stories of Manoj Das.

Das has his own particular beliefs about India. He believes that India has her specific characteristics too and an Indian writer, when he is guided by his spontaneous inspiration and creativeness, he is bound to breathe the Indian spirit into his writing. He said in the same interview cited above-

> When an Indian writer is naturally Indian, his Indianness is hardly pronounced, but what becomes grotesquely pronounced is when an Indian writer makes a conscious effort to highlights the Indianness or does the opposite- tries to

> consciously cultivate a stance that should appear dazzlingly different from the traditional writing. (The Times of India: May 18:1980)

Manoj Das seems to have a better knowledge of human nature. He examines many facets of human character and the results of his explorations are succinctly set forth in striking literary prose written by him. Though he is ready to laugh at human demerits, foibles and shortcomings, he always brings considerable sympathy to those characters to which he laughs. His stories have all the essential elements – joy and sorrow, love and separation, longing for dear, pathos and death in human life. Sunshine and sorrow flit through stories, sorrow being balanced with joy, melancholy with laughter. His stories are mostly charactrised by severe social satire and vibrant life. He has nicely knitted the relation between father and son, father and daughter, mother and son, master and servant, man with animal and close intimacy between friends for each other in his stories 'Sita's marriage', 'Lakshmi's Adventure', 'Birds in the Twilight', 'The Kite', ' The vengeance', 'The Bridge in the Moonlit', 'The Dusky Hour', 'The Owl'. Das is a believer in life beyond life so he tackles the theme of man's relation with death in different way in his short stories. Death always remains frighten object for human life but man's encounters with death is something different in most of Das's stories.

Most of the tribal people of Odisha have been influenced by Hindus religion and have adopted Hindu manners, customs and rituals in their lives. Marriage is monogamous among all the sects in the cultural of Odisha. Polygamous marriage is very few even Muslim and tribal. When a young man or woman is marriageable, it is usually the duty of the parents to arrange the marriage for him or her. Although love marriages are not rare, arranged marriages take place within the same caste, barring the 'Sagotra', after the consultation between the two sides as to the date, modalities, and pre-marriage conditions, if any, along with a ritual like engagement or commitment (Nirbandha). Hindu marriage is performed as sacramental gift of the bride by her father or his deputy to the groom, who is solemnized by the priest with chanting of Vedic hymns (mantras) in the presence of sacred fire. When we read the story in this context; we easily understand the beliefs of characters. we find the different circumstances in which the death comes to Sita in 'Sita's Marriage' and Lakshmi in Lakshmi's Adventure' but both Sita and Lakshmi were need for an action in such circumstances. While the circumstances are quite different in which Roy's soul invites death in 'Birds in the Twilight', are different from the circumstances in which Kunja's soul invites death in 'The Kite'.

Manoj Das has reflected various facet of human life which are highly affected society.Among them, politics plays essential role in human life. India became free from the slavery of British Empire. It applied to a Western pattern of democracy. While there

is no gain saying the fact it is a sound ideology, it must also be admitted that the Indians were hardly ready to adjust themselves to the Western pattern of democracy. Das has artistically and convincingly portrayed the peculiar demand of the situations in his short stories in Indo-Anglican literature. Das has interwoven the political tactics not only in the public politics but also in private relationships by different characters in his short stories. Politics plays the vital role to maintain the national strategies and human relationship in'Mystery of missing cap', 'The Only American from our village', 'The Concubine', 'A Trip into the Jungle', 'He who ride the tiger'.

Conflict has become part and parcel of life in the contemporary time. One can easily find out the undertone of typical Indian religious mysticism affecting the theme in the earlier stories of Manoj Das.Most of the actions of the characters in Das's stories, in a given situation or their reaction to the situation are typically Indian, but at the same time sensitive readers anywhere in the world cannot miss the inherent appeal in the story. The triumph of the humane over, violence is based on ideals and pretty principles in his stories -'Lakshmi's Adventure','The Vengence', 'Sita's Marriage'.

There are number of beliefs widespread regarding the supernatural elements in society. One of the superstitions is that the ghost is both absent and present. In its presence we feel the absence and in its absence we feel the presence because the idea of ghost is bound to stay in the reader's mind even after the ghost had left for its haunting place in his stories 'Farewell to a Ghost', 'The Dusky Horizon', 'The Bridge in the Moonlit Night', 'Evening at Nijanpur'.

Man has always inner desire to free from all the restrictions of life put by society on him. How one grows almost mad when this touch of freedom comes in his life, is the theme of 'The Kite', 'Sunset over the Valley', 'The Last I Heard of Them', 'Quest of Sunderdas', 'Tragedy'. The range of the short stories of Manoj Das is wide and it contains purely realistic stories of men and mice apart, a rich variety of fantasies, fairy tale like allegories and satires.

Chapter: VI. Conclusion: Social Dimension in the Short Stories of Khushwant Singh, Manohar Malgonkar and Manoj Das

This chapter is conclusive in nature. It points out how the social conciseness and multi-dimensional relationships in these three writers' short stories reflect the

contemporary Indian society. After analyzing the different culture from short stories of these three writers, we come to know that Indian is a multi cultural country. There are large variety of social rituals, traditions, beliefs, superstitions, politics level and religious values.

Contemporary literature reflects contemporary society. We know that every society is based on certain well-established values and traditions which are considered eternal and universal. Every society applies these values and tradition according to the requirements and demands. Human relationships, instincts, aspirations, accomplishments, hopes, despairs, follies and foibles, cravings and shortcomings are quite common to any part of the world.

Khushwant Singh captures wide range of themes, aspects and comic ironies of Indian life. In *The Mark of Vishnu*, *The Memsahib of Mandla* and *Death comes to Daulat Ram*, Singh concentrates on supernatural and folklore. He also comprehends human nature with sympathy and ironic humour in his stories like *Karma*, *Mr. Kanjoos*, *The Great Miracle*, and *The voice of God*. We find that the sitting and the choice of his characters of his stories are Indian. While Manohar Malgonkar's short stories are light – hearted, nostalgic and enjoyable by nature. He deals with situations of strong social significance in stories like *Bondage* and *The Red Roasters, Bondage* brings out the irony of the new tenancy laws but his handling of his material makes it clear that the ironic reversal interests him more than social implications. His stories prove that an exceptionally varied experience of life does not make for major art, if a writer consistently approaches experience obstinately wearing emotional and intellectual blinkers.

Manoj Das has also presented some minute aspects of the Indian sensibility in his short stories. His way of handling the Indian idiom in English, his sentence construction which owes its inspiration to the tradition of the *Panchtantra* or *Katha Saritsagara* have a special appeal to non- Indian reader too. The writer covers wide range. There are stories where the natural and supernatural mix, realistic stories where animals are made to play a vital role, satires on the contemporary life in frame realism or a fairytale frame. In fact he refuses to confine himself to a signal theme or tone in any of his stories. He reserves the

right to digress, make his own comments on the theme or character before he chooses to go on with his narrative. This method lends a freedom to the author to move on from pathos to parody, from irony to simple moralizing to the reader.

Thus Manoj Das has emerged as a world honoured story teller who is a master creator of the worlds of reality and wonder against the backdrops of the immediate surroundings to make readers feel as a character of his stories and again the spirit of a world transcendental. Manoj Das uses the several narrative strategies including humor as in *The Sage of Tarungiri and the Seven Old Sackers*, fibular Presentation as in *The Panchatantra for Adults*, comic fantasy as in *Sharma and the Wonderful Lump* and Psychological delineation as in *A Song for Sunday*.His stories reveal the social conditions of his time through the characters. Most of the collections of short stories of Manoj Das are objective rendering of some of the facets of the middle of the twentieth century. They reflect the writer's minute observation of the echoes of contemporary Indian life. On the whole they add a luminous plume to the illustrious crown of Indian Short Stories in English.

After the comparative analysis of the short stories of these three writers, this chapter attempts to explore the inherent commonness and differences in way of expressing particular philosophical values, religious beliefs, social traditions and customs regarding birth, marriage, relationship, death etc. in their stories.

Scope for the further study

The present study is a modest effort for analyzing critically the thematic premises with the concept of the social consciousness in the short stories of only three short stories writers - Khushwant Singh, Manohar Malgonkar and Manoj Das.This research project can further be extended as a comparative study of other modern short story writers of India in terms of the reflection of Indian society or from other perspectives.

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